

harmony—as in other qualities, so in scale and in forms. Nature is form organized as Life, and makes use of an endless variety of shapes and sizes—such as the eye, teeth, nostril, fingers, toes, in comparison with the limbs and larger portions of the body; or as leaves, twigs, flowers, in comparison with the trunk and masses of foliage—to mention only a few things—features that serve nature's purpose of life, but that pictorially both are inexpressive and out of harmony with the larger parts. That this is so, is proven by the fact, for instance, that a sketch omits "details" and is "bigger" thereby.

In his "naturalistic" work Walkowitz ignores those details, as also Rodin does in his figure-drawings; while others enlarge the features of the face, in order to equalize their pictorial scale and expressive qualities, say of the eye and its surroundings in connection with the mass and outlines of the head. But Walkowitz goes at once to the fundamental recognition of the fact that intense and specific feeling, as well as absolute harmony, are always actuated and represented only by a single motive of nature at a time, a theme of a figure or of a scene, of any object or general effect, while all else that makes up the natural ensemble, is irrelevant to that one specific pictorial idea. Therefore he ignores the totality of nature, eliminates all the irrelevancies, dissolves the natural corporation of the remaining features and qualities, and rearranges them in a new composition of lineaments and tone-figurations distributed over the picture plane. In doing that he is now conscious only of the pictorial sensation derived from the actual motive to be expressed. He limits himself to the intense expression of the motive and makes its pictorial qualities the motif of a composition. By repetition, variation, arrangement, co-ordination, balance and always by a rhythmical feeling, a new, unreal, purely expressive vision of life-sensation is created. I have no theory in mind, but simply the curious fact that Walkowitz's drawings are all beautiful, each one having its own theme and peculiar character of effect, each one being alive with complexity, but also harmonious, because organized; each one a record of intense vision, recalling a motive of the ever-varying aspects of living form. His color experiments convey rapid and fluctuating sensations or real effects, that would stir our vision during a stroll past the human crowds and the shops of many streets; that have been plucked here and there, from the commonplace vastness, and, bound together, become varied expressions of human thought and feeling. Whatever has been noted, before, about the lifelike qualities of Walkowitz's work in the "imitative" style, is emphasized in these newer form-creations of a relatively abstract character.

Do not our vision, our feelings, our philosophy slowly grow larger, as we advance in the years of life? Do we not widen our consciousness from that of the accidental to that of the typical, from the type to its causes or to conditions, and from these to the laws of the All? Intense temperament causes the artist to step more rapidly. Although free and disconnected